KTSB 91.7 Cable FM
UT Student Radio
Vol. 3, No. 2 - August 1990

KTSB CALLETTER

Inside

We Review Every Album Ever Made

PLUS

The Dope on KTSB News

BRAD FIRST

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HELEN REDDY

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VOICE YOUR CHOICE

CALL LETTER

EDITOR
(MC) Mike Clark
SPECIAL THANKS TO
Stella Link and Sid
Austin Business Journal
Mary Fickling and Jean Hogue
PRINTING
UT Central Duplicating
CONTRIBUTORS
Derek A.R.
Tanya Arizola
Greg Beets
Rob Forman
Greg "Greg Giles" Giles
Susan Hays
Brian McBride
Nic McPhee
Stephen Perez
Cara Pollard
Lloyd Price
Jay P. Robillard
Steve Rowell
Jonathan Toubin

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STATION MANAGER	John Curvan
PROGRAMMING DIRECTOR	Thaddeus Evert
BUSINESS MANAGER	Tony Zavaleta
BROADCAST SUPERVISOR	Andrea Morrow

KTSB AUGUST BENEFITS

BROUGHT TO YOU BY KTSB RADIO AND CANNIBAL CLUB

AUGUST 6 -
4Front, Intent, Friendly Truckers
AUGUST 13 -
Safaris, Twang-Twang-Shock-a-Boom, Poetic Justice
AUGUST 20 -
Javelin Boot, Certain Orange
AUGUST 26 -
EMG, None More Black
AUGUST 27 -
Ed Hall, Meet Lovers Pizza

KTSB TOP 50

1. PUBLIC ENEMY/*Fear of a Black Planet* (CBS)
2. POI DOG PONDERING/*Wishing Like a Mountain and Thinking Like the Sea* (CBS)
3. FUGAZI/*Repeater* (Dischord)
4. BONGWATER/*Too Much Sleep* (Shimmy Disc)
5. ROBYN HITCHCOCK/*Eye* (Twin Tone)
6. NEGATIVLAND/*Helter Stupid* (SST)
7. DON'T MEAN MAYBE/*Live Sample* (Dr. Dream)
8. NICE STRONG ARM/*Stress City* (Homestead)
9. GIANT SAND/*Long Stem Rant* (Homestead)
10. LUSH/*Mad Love* (4AD)
11. TRIP SHAKESPEARE/*Across the Universe* (A&M)
12. TRAGIC MULATTO/ *Chartreuse Toulouse* (Alternative Tentacles)
13. TACKHEAD/*Friendly as a Hand Grenade* (TVT)
14. SOCIAL DISTORTION/*Social Distortion* (Epic)
15. PULLTOYS/*Chair* (Milk Truck)
16. HYPNOLOVEWHEEL/*Candy Mantra* (Fabian Aural Products)
17. MILES DAVIS/*Someday My Prince Will Come* (CBS)
18. BIG CAR/*Big Car* (demo)
19. THE CHILLS/*Submarine Bells* (Slash)
20. THE PHEROMONES/*So Far, So What* (EC)
21. VARIOUS ARTISTS/*Hit Bound! The Revolutionary Sounds of Channel One* (Heartbeat)
22. BLACK UHURU/*Now* (Mesa)
23. LAST STRAW/*Last Straw* (demo)
24. B.A.L.L./*Hardball* (Shimmy Disc)
25. BOO-YAA TRIBE/*New Funky Nation* (4th & B'way)
26. PRONG/*Beg to Differ* (Epic)
27. THE WEDDING PRESENT/*Bizarro* (RCA)
28. AGITPOP/*Stick It!* (Twin Tone)
29. VARIOUS ARTISTS/*Great British Reggae DJs* (IRS)
30. RENEGADE SOUNDWAVE/*Soundclash* (Mute)
31. VARIOUS ARTISTS/*Terminal City Ricochet - Soundtrack* (Alternative Tentacles)
32. BAD RELIGION/*No Control* (Epic)
33. VARIOUS ARTISTS/*The Awesome 2 Presents History of Rap, Vol. 1* (Select)
34. TEXANA DAMES/*Texana Dames* (Amazing)
35. TRAINWRECK GHOSTS/*Trainwreck Ghosts* (demo)
36. FLOUR/*Luv 713* (Touch & Go)
37. X-TAL/*Reason is 6/7 of Treason* (Alias)
38. MIDNIGHT OIL/*Blue Sky Mining* (CBS)
39. LUKA BLOOM/*Riverside* (Reprise)
40. NITZER EBB/*Showtime* (Geffen)
41. TWO NICE GIRLS/*Like a Version* (Rough Trade)
42. VARIOUS ARTISTS/*Here Ain't the Sonics!* (Popllama)
43. THE SNEETCHES/*Slow* (Alias)
44. DEMIN TV/*Starving Rich* (Peligro)
45. NAOMI'S HAIR/*Tara* (Figurehead)
46. THE SILOS/*The Silos* (RCA)
47. MC 900 FT. JESUS W/DJ ZERO/ *Hell With the Lid Off* (Nettwerk/IRS)
48. JOHN WESLEY HARDING/*Here Comes the Groom* (Sire/Reprise)
49. HORNY GENIUS/*Burn Your Sister* (Community 3)
50. THE CRAMPS/*Stay Sick!* (Enigma)

THE RADIO BUSINESS? HERE?

Why Y'All Should Hang Out With Us

I'm probably not too different from you. I enjoy listening to music, I try to keep myself informed about the news, and I like to meet new people. Like you, I never really thought about working at a radio station — I'm not really interested in going into "the radio business." I even get uncomfortable talking in front of lots of people. Besides, there are plenty of people out there who are **better-qualified** to work at a radio station, right?

Wrong. I started working for KTSB as an assistant DJ in the spring of 1988. I heard about how KTSB had just gone on the air (or over the wire, as it were). I had always been interested in music and I had even done a little work for SRTF (the Student Radio Task Force). A friend invited me to assist on her show. Since then, I've met some of the most interesting people in my life. I also went on to have my own show, and now I'm the programming manager of KTSB.

In that time, I've had a chance to experience hundreds of things at a radio station that I never would have otherwise; creating a new music show, reporting city and University news, hiring my own staff, working security at benefit concerts, and even interviewing bands.

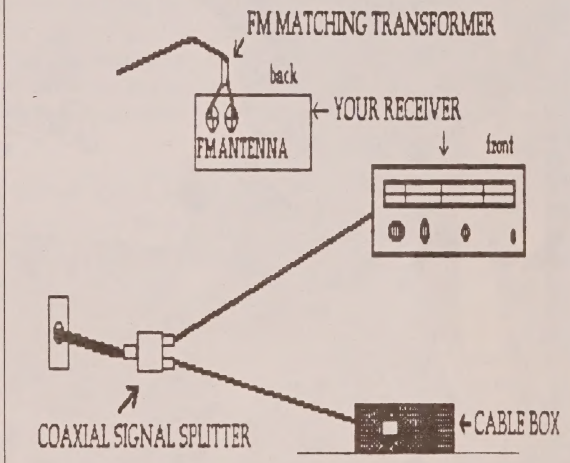
I'm an economics/physics major and I'm still probably not going to work in "the radio business." But the experiences I've had at KTSB are priceless. If you're interested in music, news, community service, advertising, engineering, business, sound production — **OR** if you just want to have fun, be challenges, work with people, make friends, be cool or just hang out, I can't think of a better place to be than KTSB. — ***Thaddeus Evert***

KTSB offers a variety of music as diverse as the student body of the University of Texas. After a quick perusal of our Program Schedule below, we're sure you'll agree. From afro-pop to zydeco: we've got it all. KTSB showcases artists from Austin's own Sixth Street the shores of Sri Lanka. And just remember: if there's something you don't see here, give us a call at 471-KTSB and we'll get it on the air for you.

KTSB SUMMER 1990 PROGRAM SCHEDULE

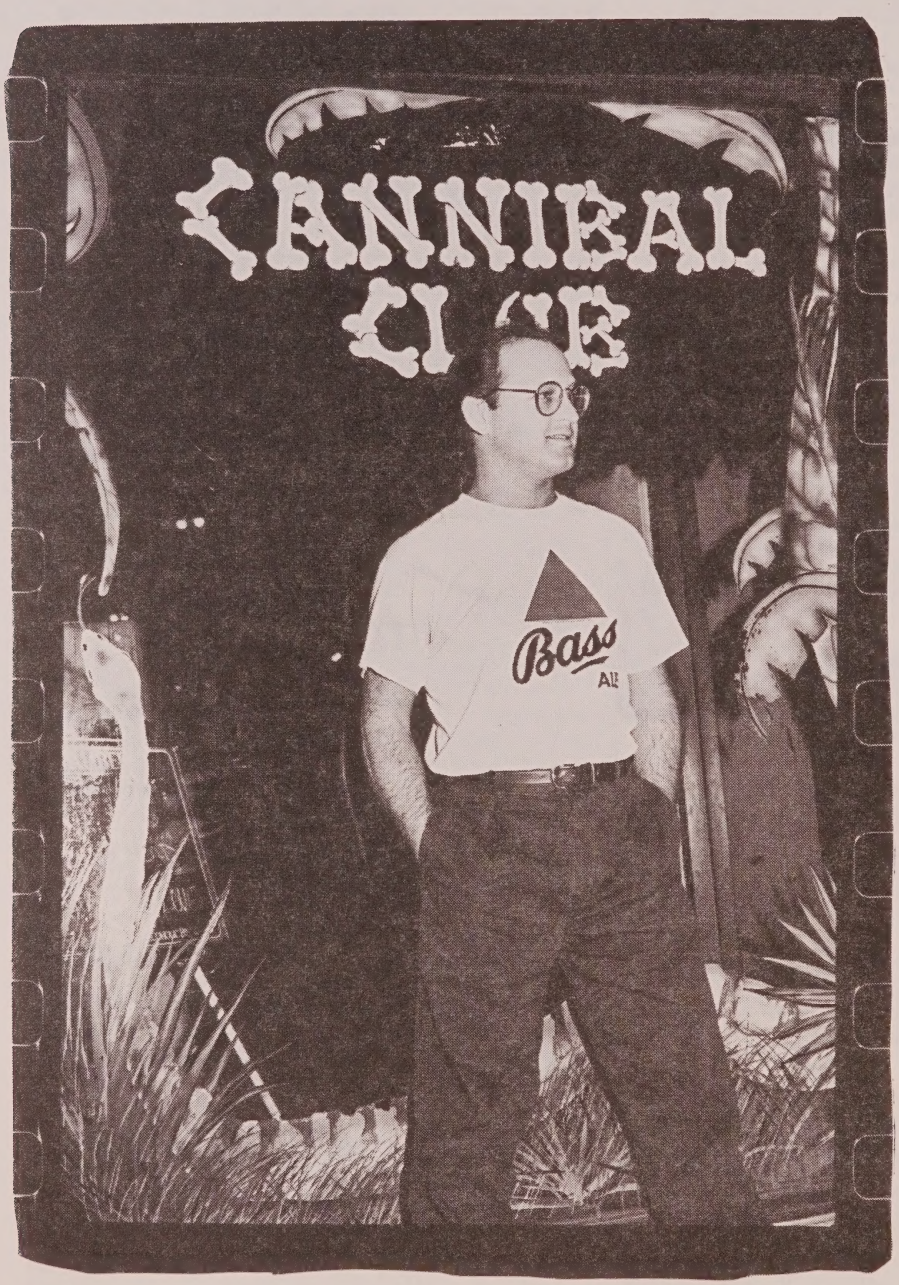
	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7 am							
8 am							
9 am	News, Sports, Weather, and the UT/Community Calendar						
10 am							
11 am							
Noon	Blues	Alternative Folk	Latin Music	Recorded Live	Alternative Country	Reggae	World Music
1 pm							
2 pm	Alternative Music						
3 pm							
4 pm							
5 pm							
6 pm	News, Sports, Weather and Club Calendar					Expressions	UT Focus/Crossfire
	Campus Voices Programs					Poetry	Night Talk/The Final Cut
7 pm	Alternative Music					Local Show	Guest DJ
8 pm							
9 pm						Hip-Hop & Rap	Just Jazz
10 pm	Banned In Austin	Political Music	Feature Artist	Classic Album			
11 pm	New Music Sampler	Psychedelic	Hardcore	Industrial/ Avant Garde			
Mid-night							
1 am							
2 am	Alternative Music					Metal	Dance
3 am							
4 am							
5 am							
6 am							

DON'T YOU GET IT?



To hook up cable radio, you need a signal splitter, an FM matching transformer and two coaxial cables (all available at Radio Shack, etc.). Connect the splitter to the cable (coming out of the wall), and connect the two coaxial cables to the splitter (see diagram). One cable goes to your TV cable box; hook the other one to the FM matching transformer, which connects to the antenna jack on your receiver. Cable radio, which gives you access to all Austin stations as well as MTV/VH-1 and HBO/Cinemax stereo simulcasts, is free; however, you should still let Austin Cablevision know you've hooked up the service.

ACE OF C



After 10 years in the precarious world of nightclubs, Cannibal Club owner Brad First has become well-versed in the art of controlled panic.

Things can and often do go wrong in the nightclub business. Between high rent, liquor licenses, broken sound system parts, lost tools and 50 calls a day from bands clamoring for gigs, some people would worry themselves into a psychiatric ward.

With this in mind, the tinge of busy tenseness evident in First's voice when he talks business is understandable. After all, the occupation of nightclub owner calls for responsibility in an atmosphere where youthful abandon is the rule.

But First is not a workaholic. Once he hangs up the phone and sits down at the Cannibal's upstairs bar for his afternoon non-alcoholic beer, the tenseness dissipates into relaxed joviality — just the right mood for a discussion of how this UT RTF graduate became one of the deans of the Austin music scene.

When First arrived in Austin and moved into the Ark Co-Op in the late '70s, the punk/new wave movement was in full

LUBS

Brad First remembers life before air-conditioning

STORY BY GREG BEETS
PHOTO BY GREG GILES

stride, with Raul's on Guadalupe (where the Texas Showdown is now) at its epicenter. Among First's housemates were members of such Raul's standbys as the Huns and the Standing Waves.

Interestingly enough, though, First didn't see live music as his calling. "I took all the audio engineering courses because I wanted to be a studio recording engineer or record producer," he says. "However, I pounded on all the studio doors and no one answered, so I started selling ladies' shoes at Yaring's."

Luckily, it wasn't long before First's musician friends from the Ark helped him put his audio experience to good use by hiring him to handle sound at selected shows. More friends helped him secure a booking job at Duke's Royal Coach Inn. And First also became the sound engineer at a dance club — with live music two nights a week — called Club Foot.

When Club Foot's owners decided to expand their live music business in 1980, they hired First to be the club's booking agent. With a high-quality sound system and First's aggressive booking, Club Foot became one of the foremost showcase clubs in the Southwest. U2, the Go-Go's, King Sunny Ade, X and even James Brown made often-legendary stops.

"The second show I saw at Club Foot was Gang of Four, on the night Ronald Reagan got elected. They walked on stage and said 'You guys are ina shitload of trouble' and played this *killer* set."

"The second show I saw at Club Foot was Gang of Four, on November 4, 1980, the night Ronald Reagan got elected to his first term," First says. "They walked on stage and said 'You guys are in a shitload of trouble' and then played this *killer* set."

The Club Foot party ended in the spring of 1983, when the owners fired the club's management. For about six weeks, First struggled as an independent promoter before being hired as sound engineer by Joe "King" Carrasco and the Crowns.

"We toured around the country like crazy, and we went to South America and Europe," says First. "It was a blast, but after a while it started getting kind of tedious. The band was getting ready to go through personnel and management changes, and it seems to be a signal that I needed to look for a change, too."

Touring enabled First to keep up with the latest trends in progressive dance music, and he used this knowledge when he returned to Austin, to play a key role in the development of Jennifer Jaqua's Club Iguana in 1985.

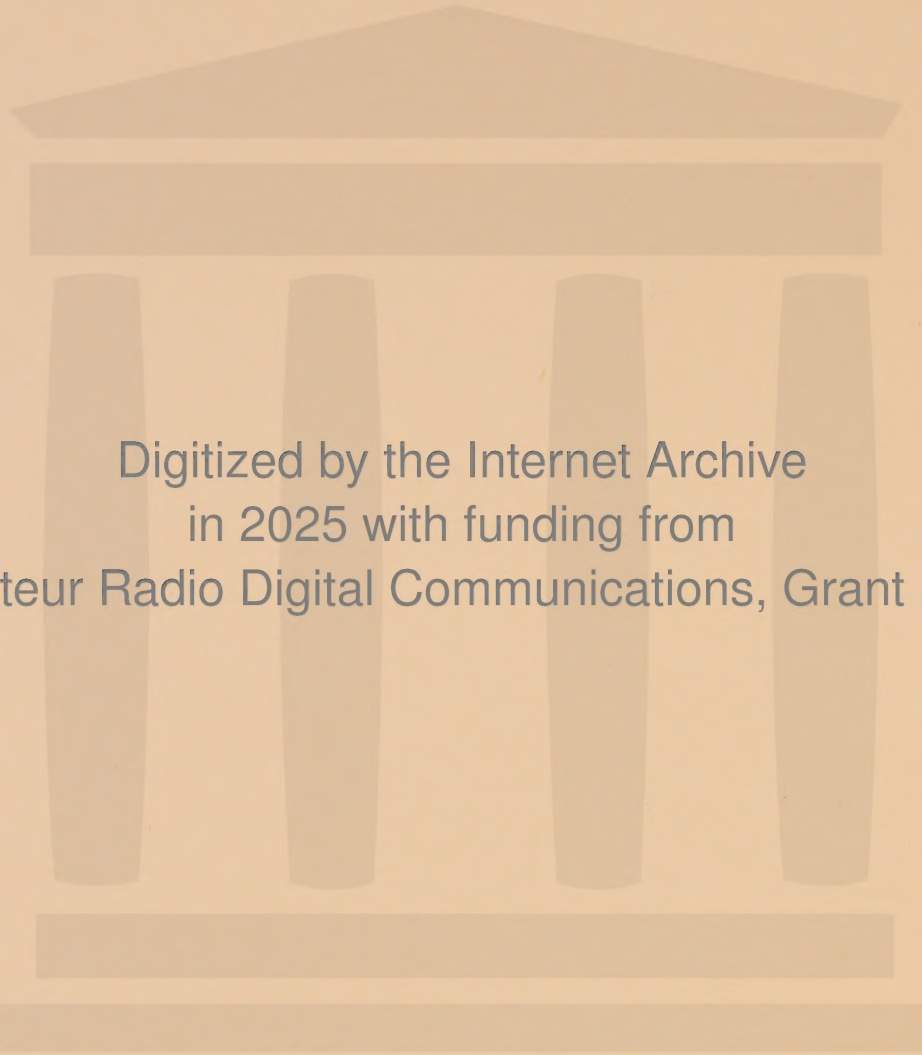
"At the time, since there was no Club Foot, there was really no place for the new-music crowd to go and hear good music in this town, unless you wanted to go to the two or three gay bars," First says. "Jennifer knew there was a pretty big crowd of people out there who wanted to hear this stuff."

Club Iguana started in warehouses before quickly moving to various established clubs on their off-nights. The host clubs ended up doing better bar business, and Jaqua and First made good money from the cover charge. The club's popularity grew dynamically; by the spring of 1985, it was packing Hall's every Thursday night, and Oz soon offered Club Iguana the weekend. It even made road trips to Dallas and Houston.

"Before we knew it, Club Iguana was almost a full-time club, but we didn't have to worry about our own location," First says.

Eventually, though, the club began to falter, with Oz closing down and Hall's deciding it didn't need Iguana to attract a clientele. On top of this, Jaqua and First disagreed on the club's future direction. "She wanted to go into a record label and a fashion thing, and I wanted to get our own permanent location, so we sort of parted ways," First says.

With Club Iguana a memory and the old Oz



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PLAYLIST

ALTERNATIVE MUSIC FROM THE FOUR CORNERS OF THE SONIC UNIVERSE. GUARANTEED TO SATISFY YOUR EVERY RADIO NEED.

Wire, *Manscape* (Mute)
Their umpteenth album (not counting Newman, Lewis, Gilbert and Gotobed's innumerable solo projects) is not as groundbreaking as previous LPs like *Pink Flag* and *The Ideal Copy,* but 10 songs written by genius musicians are still thoroughly enjoyable. Music reminiscent of the Said (one of the aforementioned solo projects) with more tech/bass. (derek a.r.)

Lock Up, *Something Bitchin' This Way Comes* (Geffen)
Four dudes from L.A. described (by Waterloo Records) as the kind of non-glam metal that bands like Jane's Addiction are made of. As usual, none of the songs stand out, even the ones their majorlabel picks to be hits. But pretty good nonetheless. The songs have guitar solos wherever possible. (McBride)

The Gear, *Blim* (Chocolate Moustache)
Formed in 1987 in Minnesota, this power trio was one of 16 semifinalists in the 1989 Snickers™ New Music Search. Sounds like good ol' r'n'r reminiscent of early Agitpop. Unorganized but feel-good. The drums are pretty rambunctious. (McBride)

Insect Fear, *Must Be Destroyed* (Manufacture)
Great record from a power trio from rockin' Florida. A "quirky hodgepodge of pop, punk and frustrated meanderings." Tunes include "Cokeslut," "Celluloid Strip" (both with weak lyrics) and the instrumental "Nebraska Tides." (McBride)

Imitation Life, *Ice Cubes and Sugar* (Skyclad)
Three dudes from L.A.; the record also features the non-Peter Case 3/4 of the Plimsouls and Mars Bonfire, keyboardist for Steppenwolf. Despite cool guests and happenin' influences, though, these guys can be really boring. Originally recorded in 1986 when the great L.A. bands like Dream Syndicate and Rain Parade were recording their worst material, so this LP's cliches are no great surprise. (Toubin)

Sex Pistols, *Live at Chelmsford Top Security Prison* (Restless)
If you don't already know the story, you're not ready for this anyway. Put together by Pistols' soundman/archiver Dave Goodman, who saw more Pistols gigs that anyone on Earth (a lucky man indeed.) The recording quality at this 1976 prison date is quite poor, as were the musicians at the time. Glen Matlock on bass. The story of the gig is on the back cover. (Stevens)

Legendary Pink Dots, *Crushed Velvet Apocalypse* (Play It Again Sam)
Quick, pass the Ouija board. Lots of baroque dark candle stuff from a band with many LPs of goth industrial spooky music to its credit. Music doesn't coalesce like on past releases, but the best cuts (including "I Love You In Your Tragic Beauty," "The Death of Jack the Ripper," and "New Tomorrow") are vintage. (Forman)

His Name is Alive, *Livonia* (4AD)
Three-piece from Michigan; this album contains their original self-produced tapes, here rearranged, edited and remixed many times over. Pretty pretentious, really; they sound like they want to be labelmates Cocteau Twins and Dead Can Dance, but can't decide which and don't possess the musical skills to pull off either. Beautiful *packaging,* though...(derek a.r.)

Savage Republic, *Customs* (Jackson Del Rey)
Early '80s-spawned expero-rock-tribal band from California still keeps the faith with their unique way of dishing out a record. (No actual label is listed.) Tunes include "Suckerpunch" (glorious screaming), "Madia" (eastern-culture psycho-delia) and "Rapeman's First EP," which obscenely recalls Steve Albini's exhortations on "Budd." (Rowell)

Fuse: World Dance Music (4th and B'Way)
Compilation featuring former P.I.L.-er Jah Wobble, Indian film singers, samples of U.S. chain-gang prisoners and other oddities in an Easty-Westy world-dance mix. Interesting exotic feel; the songs are long in developing but never boring. Much more subtle than the loud thwacking beat of commonplace dance music, although the world textures are here mostly for effect. Hilarious liner notes. (MC/Robillard)

Barkmarket, *The Easy Listening Record* (Purge)
First LP from Brooklyn band. Raw and abrasive but very much listenable; good groove along Butthole Surfer lines. Includes a 3-1/2-star cover of the Red Crayola's "Pink Stainless Tail." (Robillard)

Steel Pole Bath Tub, *Lurch* (Boner)
Possibly one of California's best bands; we hear they try to destroy some equipment at every show, but this production proves noise does require talent, which SPBT has in abundance. Grunge bass/drums with soaring (even sultry) guitar and plenty of tape surprises (listen for the *Eraserhead* baby). Truly a plus on the hit meter. (Rowell)

Television Personalities, *Privilege* (Fire)
One of the coolest bands ever; grew out of the U.K. punk/mod revival and made such cute, sloppy anti-poseur rock that they remain in obscurity now, 12 years later. Former duo now joined by Swell Maps' Jowe Head (speaking of underappreciated bands). Influenced by Warhol, *The Avengers* (show, not band), Ray Davies and the Beatles, pop art in general. Leader Dan Treacy writes the purest of pop songs. Although this record is almost too mature and somewhat polished, it's still ultra-charming and truly unique. Dedicated to Her Majesty the Queen and the Baby Jesus. (Forman)

Yo La Tengo, *Fakebook* (Bar/None)
Previous YLT LPs have basically been tight rock a la early Lou Reed, etc. This disc is acoustic and touches on many styles from '50s-'80s rock-pop genres. Incredible performances, not only from leaders Ira Kaplan and Georgia Hubley but also from legendary Holy Modal Rounder Peter Stampfel and once-and-future YLT-er Dave Schramm of the Schramms. Combined with this, great production and an excellent selection of obscure covers (ranging from Ray Davies' "Oklahoma U.S.A." through John Cale's "Andalucia" to Daniel Johnston's "Speeding Motorcycle") make this a good pick for album of the year. (Forman)

Psychic TV, *Towards Thee Infinite Beat* (Wax Trax)
Ex-Throbbing Gristle Genesis P.Orridge practically created industrial music and culture; P.TV has been his ever-changing group since 1983. However, the old ways are the best; who knows why Psychic TV has made the turn-on to disco (excuse me, "acid house" ... er, "house music"). For those who enjoy '70s-beat tracks puked out by indus-culture's guru, this is good eating. (Rowell)

PLAYLIST

ALTERNATIVE COUNTRY

Susan Hays Friday 12-2 pm

Kelly Willis (and Radio Ranch), *Well Traveled Love* (MCA Nashville)
One of Austin's most promising C&W bands. Willis has a simply beautiful voice and the band has a strong country-rock sound. Includes singles "Drive South" (a John Hiatt song, as in written by him) and "Red Sunset," written by Mas Palermo, Willis' drummer/husband. (Nichols/Hays)

***Billboard* Top Country Hits 1959-1963** (Rhino)
Five-volume set of great stuff. A collection of all the tracks that inspired the new traditionalists (i.e., Dwight Yoakam, k.d. lang, Steve Earle, etc.) Includes some never-before-released Buck Owens cuts. (Hays)

Zachary Richard, *Women in the Room* (A&M Americana)
Rummage around in most zydeco/Cajun closets and you'll find a blues (or R&B) man. Look in Richard's and you'll find a country singer with a weakness for some pretty watery ballads and a vocal/philosophical resemblance to Lyle Lovett. The dance tunes are top-notch, though. (McPhee)

T. Tex Edwards and Out on Parole, *Pardon Me, I've Got Someone to Kill* (Sympathy)
Country music at its sickest. Singles include "LSD Made a Wreck of Me," "Psycho" (the Leon Payne number) and "Girl on Death Row." (Hays)

BLUES (Muddy Monday)

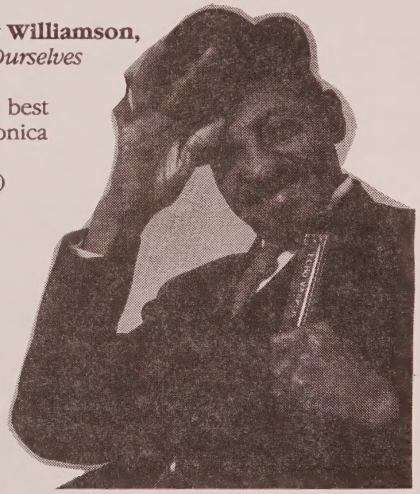
Scott Kleinman Monday 12-2 pm

Jimmy Rogers, *Ludella* (Antones)
Jimmy Rogers is one of the old blues greats, having been instrumental in the formation of the Chicago sound back in the 1940s and 1950s. At 66, he still cooks, the band is hot, and just when you'd written Kim Wilson off as a pop wannabe he produces a top-flight record with *prime* harp playing. (McPhee)

Earl King, *Sexual Telepathy* (Black Top/Rounder)
New Orleans guitarist/songwriter; been around since the 1950s and plays Antone's periodically. Solid R&B with solid backing bands, including the Antone's house band. (Youngblood)

Brownie McGhee and Sonny Terry Sing (Smithsonian/Folkways)
Originally released on Folkways in 1958, when McGhee and Terry were probably the best-known folk-blues musicians in the world. A mix of traditional blues, ballads and some R&B and pop influences, with the singing, playing and recording first-rate throughout. (McPhee)

Sonny Boy Williamson, *Keep it To Ourselves* (Alligator)
Perhaps the best blues harmonica player ever (1897?-1965) who originally penned such standards as "One Way Out," "Nine Below Zero" and "Bring It On Home." He never sounded quite as he does on these 1963 sessions, stripped down to just him and Matt "Guitar" Murphy, with Memphis Slim in sometimes. His beautiful voice, great harp fills and sense of timing make this record a lost treasure. (Toubin)



REGGAE *Jr. Countryman* Saturday 12-2 pm

Burning Spear, *Mek We Dweet* (mango)
About the 15th LP from Winston Rodney, a/k/a Burning Spear. Straight ahead reggae dealing with his typical themes (song titles include "Garvey" and "My Roots") with prominent horn section and nice guitar touches. (Robillard)

This is Reggae Music Vol. 5 (Mango)
A compilation of cover tunes from 1975 to 1989, from Toots and the Maytals' classic version of "Take Me Home, Country Roads" (about 452 times better than the original) and Black Uhuru's "Solidarity" to Marcia Griffiths' "Fever" and Jordan Bailey's "Don't Worry, Be Happy." An interesting concept; the rhythms are grand, the vocals are clean; most of the tracks are kind of high-tech and all are interesting. (Perez)

Prince Jazzbo, *All That Jazzbo* (Ras)
A compilation of tracks recorded by artist/producer/label entrepreneur Prince Jazzbo, including tunes by Horace Andy, Leroy Sibbles and Tony Tuff. Vocals are clean, rhythms are tight and the whole album has a good relaxing vibe. (Perez)

Lee "Scratch" Perry, *From the Secret Laboratory* (Mango)
Legendary producer/musician/early pioneer of dub who here works with dance guru Adrian Sherwood (Tackhead, The Fall) for a dancehall set. Sherwood's heavy-groove-oriented style and Perry's kitchen-sink approach, combined with the dancehall feel, make for a good groove all the way. (Robillard)

PLAYLIST

David Most Sunday 9-11 pm JAZZ

Bluebird Sampler 1990 (Bluebird)
A collection of digitally-remastered standards and classic performances from the jazz-reissue masters at Bluebird. Highlights: Count Basie's "Moten Swing," with Benny Moten's Kansas City Orchestra; Jack Teagarden's "St. James Infirmary" (made famous by Louis Armstrong); Dizzy's "Night in Tunisia" (also on *The Bebop Revolution* compilation); Meade Lux Lewis' "Honky Tonk Train Blues." (Pollard)

Max Roach and Dizzy Gillespie, *Paris 1989* (A&M)
Two of the greatest innovators in musical history on stage together in France. (For those of you living under a rock, Max plays drums and Dizzy is the trumpeter with the big puffy cheeks.) Much of the styling is improvised and the show is for the most part uninterrupted on this double-CD, three-record set. The greatest pairing in 10 years as far as jazz goes; a spiritual landmark. (Arteaga)

Dirty Dozen Brass Band, *The New Orleans Album* (Columbia)
Alternates between humorous storytelling ditties (which sometimes turn out to be too light and patronizing to the listener) and serious jazz pieces, which seem to be what the DDBB puts its heart into. Great N.O. rhythms all the way through, though. ("That's How You Got Killed Before" is the song with Elvis Costello on vocals that's gotten some commercial airplay.) (Robillard)

KTSB NEWS

FUN • FASCINATING • FACTUAL

WE GIVE EXPERIENCE

The purpose of student radio is to provide the students of UT with the experience of running a radio station. The purpose of KTSB News and Sports is to provide UT students with experience running a news organization.

The KTSB News and Sports Department is the only working press broadcast organization that is open to any student at the University. We give experience in a town where internships in radio and television journalism are hard to come by. At KTSB, you'll have extensive training in reporting, anchoring, broadcast writing and hands-on on-air work.

Each semester we offer workshops in voice, writing, producing and interviewing skills.

HOW WE KNOW KTSB NEWS WORKS

Each semester, one of the measures of our success is the number of our staffers accepted into UT's prestigious Broadcast Journalism sequence. Despite the fact that UT is a public institution, the huge number of people seeking degrees in broadcast journalism and the limitations in space, equipment and faculty make it necessary for the University to accept people into the program **by audition only.**

- In the Spring 1989 auditions, when 24 spots were available, one third were taken by KTSB staffers and alumni.
- In the Fall 1989 auditions, when only 12 spots are offered, six went to KTSB staffers and alumni.
- Most recently, in the Spring 1990 auditions, out of 24 spots, KTSB took 12. **The numbers speak for themselves.**

KTSB NEWS AND SPORTS CASTS FALL 1990

Monday thru Thursday

9 am	30 min. extended broadcast
Noon	10 min. update
6 pm	30 min. extended broadcast
9 pm	10 min. update

Friday

9 am	30 min. extended broadcast
Noon	10 min. update
6 pm	30 min. extended broadcast

Saturday

6 pm	30 min. extended broadcast
6:30 pm	UT Focus/UT Crossfire

Sunday

6 pm	News In Review
6:30 pm	The Sunday Sports Thing

Specialty Shows

Tuesday 10 pm	Night Talk/The Final Cut

FOR MORE INFORMATION CONTACT THE NEWS/SPORTS DIRECTOR AT 471-5106. WATCH FOR SIGNS AROUND CAMPUS POSTING THE TIME AND PLACE OF THE OFFICIAL RECRUITING MEETING FOR THE FALL SEMESTER.

WHAT KTSB ASKS FROM ITS JOURNALISTS

We are not going to tell you being a reporter for KTSB is easy. It's fun, but it's also hard work. **You must be disciplined, dedicated and willing to give it your all.** In exchange, we offer on-air experience and training in writing, delivery and interviewing. We don't guarantee you a spot in the UT Broadcast Journalism sequence, but we will guarantee you a competitive edge.

The last thing that needs to be emphasized here is that we require **NO** experience. None, nada. No radio experience, no journalism experience. As long as you are breating and interested, we will take you and train you. Get the message?

NO EXPERIENCE NECESSARY

BRAD FIRST FROM PAGE 5

location available, First moved in and opened the Cave Club in late 1986. Initially the club succeeded in preparing a mix of dance and live music, with Ministry, Skinny Puppy and the Butthole Surfers playing to large crowds. Then came the summer.

"It got to be a furnace inside that club and I didn't have the money to put in the necessary air conditioning," First says. "It didn't help that the building was all metal and that I painted it black, either. That summer pretty much killed the club."

First held a series of air-conditioning benefit concerts, but to no avail. By the end of the summer, a new club called West End dominated the dance scene with air conditioning, a liquor license and an expensive light and sound system. First was financially unable to compete; the Cave Club struggled along until New Year's Eve, 1987, when First finally turned out the lights.

"By that time, I was one fried individual," says First. "I had been living in the club for about a month and a half because I'd been thrown out of my place. I was really depressed."

After the Cave Club closed, First hid out and tried to recover. He also decided that if he ever got back into the club business, he would only do so with air conditioning and a liquor license. Then, in February 1988, First was asked to be production director for the South by Southwest Music and Media Conference. The assignment got him involved in clubs again. Soon, he was running sound at the Big Mamou and serving as road manager for Bad Mutha Goose.

A few months later, First met Jerry Creagh, the owner of the Coyote Club, an ailing live-music venue on Sixth Street, who asked First why the club was such a flop. "I didn't have anything to lose, so I was real blunt," First says. "I told him the club didn't sound good and it didn't look good, so he asked me what I would do differently."

And from the ashes of the Coyote Club, Club Cairo was born in the summer of 1988. "Jerry let me come in and make some changes and he gave me a free hand with the booking, so I decided to run with it and see what happened," First says.

Things indeed started happening at Club Cairo, which quickly became an oasis for original live music on cover band-dominated Sixth Street. However, First left Cairo in January 1989 after conflicts with the leaseholders. Cairo folded soon afterwards.

So First had come a full 360 degrees in the previous year; he even went to work for SXSW 1989. "Only this time, I was a whole lot smarter," First says. He borrowed enough money to lease the Club Cairo location in his name, so he could control the emerging club's operations. In the spring of 1989, Club Cairo became the Cannibal Club.

Cannibal celebrated its one-year anniversary in April, but First refuses to consider that a milestone, pointing out that the Continental Club has existed in one or another form for the last 15 years. "If you're on top of things and are running your business tight, longevity shouldn't be a problem for a live-music club," he says.

First also attributes Cannibal's success to its live-music "personality." "The live-music crowd is not interested in being seen," he says. "They like the club dark and loud and they don't care too much if the chairs aren't in perfect condition, or if the bathroom doesn't smell like rose petals. They're here to hear the music."

"It got to be a furnace inside (the Cave Club) and I didn't have the money to put in air conditioning. It didn't help that the building was all metal and that I painted it black."

Because original live music is crucial to the club's success in its current format, First takes chances with new or unknown bands. Through frequent gigs, Cannibal bands build their followings, fine-tune their sound, and hope to follow in the footsteps of Poi Dog Pondering or Bad Mutha Goose. "Poi Dog outgrew my club," says First. "That makes it my job to find the next Poi Dog."

Goals like major-label contracts are becoming more common among Austin bands; First gives SXSW a lot of the credit. "South by Southwest has made labels aware that Austin is a hotbed of new music.

"Also, there has been a growth in the professional infrastructure of the music scene. Five years ago, there were hardly any managers in Austin who knew what they were doing."

According to First, the main reason why Austin continues to produce unique and varied music is simply that local musicians don't pander to national trends. "Otherwise," he says, "every band would sound like Peter Murphy."

Then First would panic.

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